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ABSTRACT

A study described the 1992-93 Chapter 1 Children's Art Carnival (CAC) Chapter 1 Reading and Writing Program and assessed the effectiveness of its implementation. The program is an intensive holistic reading and reading-oriented arts program for Chapter 1-eligible students who have scored below the cutoff point in a standardized reading test or have performed poorly in the classroom. The program served 297 second- through sixth-grade students at six sites in New York City. A review of program documents, observation of program activities, and interviews with program and participating school staff indicate that the program was implemented as proposed. The evaluation of student achievement on reading tests indicated that the program objective for student improvement in reading was met, with the exception of the performance of third-grade students in the DRP test. Assessment of a selected number of student portfolio writing samples indicated that the students had made gains. Recommendations to program administrators include: enhance integration of CAC activities into that of the regular classroom curriculum; continue field trips; and provide additional training and opportunities to share experiences for reading teachers. (Contains three tables and four figures of data; letters of agreement between CAC teachers and classroom teacher, staff survey results, ratings of ways in which arts education affects student performance, staff ratings of the importance of arts education, and CAC student survey results are attached.) (RS)

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OREA Report

E.C.I.A. CHAPTER 1
CHILDREN'S ART CARNIVAL
CREATIVE READING PROGRAM
1992-93

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EXECUTIVE SUMMARY

BACKGROUND

The Children's Art Carnival (C.A.C.) Chapter 1 Reading and Writing Program is an intensive holistic reading and reading-oriented arts program for Chapter 1-eligible students who have scored below the cut-off point on a standardized reading test or have performed poorly in the classroom. The program is designed to motivate second through sixth grade students to read and write and to facilitate their abilities to express themselves by involving them in creative arts activities that are coordinated with instruction in reading and writing. C.A.C. has been in operation in New York City's public schools since 1972. In 1992-93 the program was established in six schools and served 297 students. Funding was provided by Chapter 1 of the Education Consolidation and Improvement Act (E.C.I.A.), and was $315,000 in 1992-93.

Structurally, the program employs the services of one reading teacher and two artists per school, who, in collaboration with participating classroom teachers, provide three workshops each week. The full team conducts/participates in a 30-minute plan and review session with the class, in which options for theme-based projects are discussed. The artists then lead a 90-minute art workshop once a week, in which projects are developed and the connection of the art activities to reading and writing is emphasized. Finally, the C.A.C reading teacher conducts reading sessions with small groups from the class to reinforce and extend cognitive integration and retention of vocabulary and concepts associated with the art workshop and project.

The classroom teacher assists in both workshops as one or the other needs emphasis. In the 1992-93 school year, an educational liaison serving as a troubleshooter and facilitator across the various sites, and a social worker continued to bring the expertise of a clinical background to C.A.C. students and parents. The artistic director/supervisor was responsible for program training in cooperation with the educational liaison and overall administration in collaboration with an office associate. Through OREA's Accountability Project, the program reading teachers were trained and mentored in the piloting of a portfolio system for selected students at each of the three sites.

FINDINGS

This report presents the findings of the evaluation of the 1992-93 program by the Office of Research, Evaluation, and Assessment (OREA). Evaluators made visits to three program sites to observe program activities and interview a sample of school and program staff members. OREA assessed a selected number of portfolios for evaluation purposes.

A review of program documents, observation of program activities, and interviews with program and participating school staff indicate that C.A.C. was implemented as proposed. The evaluation of student achievement on reading tests reveals that the program objective for student improvement in reading was met, with one exception--the performance of third grade students on the DRP test.

Participating students in all grades except grade three made statistically significant gains from pretest to posttest on the D.R.P. reading test. All students made statistically significant gains on the mid-Instructional unit component of the D.R.P.

The assessed portfolio writing samples indicated that the students had made gains in this area as well.

RECOMMENDATIONS

Based on the findings of this evaluation, OREA recommends that program administrators:

- enhance integration of C.A.C. activities into that of the regular classroom curriculum, which would reinforce the skills gained through C.A.C. when students return to their regular classes;

- continue field trips, which serve as strong stimuli for students to connect with the arts as well as with the larger community they live in;

- provide additional training and opportuntities to share experiences for reading teachers, in order to help them with the implementation of the portfolio assessment; and

ACKNOWLEDGEMENTS

This report has been prepared by the Office of Research, Evaluation, and Assessment's Student Progress Evaluation Unit (OREA/S.P.E.U.), under the direction of Henry Solomon, Yvonne Spoerri-Simons, and Barbara Shollar. Malcolm Mooney, China Marks, and Harry Cason conducted field interviews, program observations, and site visits. Peter Sidi was responsible for data analysis. Judith Nagy-Darvas wrote the report, and Carol Meyer served as senior editor. Maureen Hautrides and Ellie Zek provided support with the portfolio assessment part of the program.

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TABLE OF CONTENTS

		PAGE
EXECUTIVE SUMMARY		i
ACKNOWLEDGEMENTS		iii
I.	INTRODUCTION	1
	Program Purpose	1
	Program Organization	1
	Program Funding and Sites for 1992-93	2
	Program Objectives	3
	Program Evaluation	3
	Scope of the Report	4
II.	PROGRAM IMPLEMENTATION	5
	Program Components and Site Visits	5
	Survey Results and Interview Results	11
III.	STUDENT OUTCOMES	15
	Attendance	15
	Academic Achievement in Reading	16
	Other Desired Outcomes: Portfolio Assessment	23
IV.	CONCLUSIONS AND RECOMMENDATIONS	26
	Conclusions	26
	Recommendations	26
APPENDIX A:	1992-93 Letters of Agreement between C.A.C. Teachers and Classroom Teachers	28
APPENDIX B:	C.A.C. Staff Survey Results	31
APPENDIX C:	Ratings of Ways in which Arts Education Affects Student Performance	35
APPENDIX D:	Staff Ratings of Importance of Arts Education	37
APPENDIX E:	C.A.C. Student Survey Results	39

LIST OF TABLES

		PAGE
TABLE 1:	C.A.C. Distribution of Students by Grade, 1992-93.....	3
TABLE 2:	C.A.C. Attendance Distribution of Students, 1993-93.....	15
TABLE 3:	C.A.C. Portfolio Checklist 1992-93.....	24

LIST OF FIGURES

		PAGE
FIGURE 1A:	Mean N.C.E.s on the D.R.P. Test, by Grade, C.A.C. 1992-93.....	19
FIGURE 1B:	Mean N.C.E. Differences on the D.R.P. Test, by Grade, C.A.C. 1992-93.....	20
FIGURE 2A:	Mean Mid-Instructional Units, by Grade, C.A.C. 1992-93.....	21
FIGURE 2B:	Mean Mid-Instructional Unit Differences, by Grade, C.A.C. 1992-93.....	22

I. INTRODUCTION

PROGRAM PURPOSE

The Children's Art Carnival (C.A.C.) is an intensive holistic reading and reading-oriented arts instruction program for Chapter 1-eligible students*. The program's primary purpose is to improve literacy through participation in creative arts activities that are coordinated with instruction in reading and writing. The C.A.C. program is designed to facilitate children's expressive abilities and to motivate the students to read and write.

PROGRAM ORGANIZATION

The program employs the services of one reading teacher and two artists per school, who, in collaboration with participating classroom teachers, provide three workshops each week throughout the year. The reading teachers use arts-oriented materials related to a site's theme in the reading/writing workshops, and the artist-teachers provide arts activities that are reading- and language-oriented in the arts workshops. The classroom teachers

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*Chapter 1 of the Education Consolidation and Improvement Act provides federal funding to school districts that offer remedial programs designed to address student needs in basic reading, writing, mathematics, and English-language proficiency. A school is eligible for Chapter 1 funds if its percentage of low-income students is equal to or greater than the citywide average based on a formula which calculates students' eligibility for free lunches and Aid to Families with Dependent Children (A.F.D.C.). In order to be eligible for Chapter 1 services, a student must reside within a targeted neighborhood and either score below a designated cut-off point on state-mandated standardized reading tests or--as specified by the Chapter 1 Evaluation Reporting System--be selected on the basis of classroom performance.

assist in both workshops as one or the other needs emphasis. In addition to the reading and art workshops, other program activities include planning and review sessions and pull-out group reading/writing instruction. In the planning and review sessions options for theme-based projects are discussed. In the artist-lead 90-minute Art Workshop, projects are developed and the connection of the art activities to reading and writing is emphasized. The 40-minute reading sessions conducted by the C.A.C. reading teacher with small groups from the class reinforce and extend cognitive integration and retention of vocabulary and concepts associated with the art workshop and project. The three sessions are conducted on either the same day or consecutive days. In 1992-93, all sessions were conducted in classrooms designated for C.A.C. use in each school.

PROGRAM FUNDING AND SITES FOR 1992-93

In 1992-93, the program was funded through Chapter 1 of the Education Consolidation and Improvement Act (E.C.I.A.). Funding for the school year was $315,000. In 1992-93, the program served 297 students in grades three through six. Table 1 shows the distribution of students by grade in 1992-93.

Table 1

Children's Art Carnival

Distribution of Students by Grade: 1992-1993

Grade	Number of Students 1992-93
3	120
4	45
5	88
6	44
Total	297

The CAC program was established at six schools throughout the city: P.S. 208 and P.S. 123 in Manhattan, P.S. 140 and P.S. 146 in the Bronx, and P.S. 105 and P.S. 123 in Queens.

PROGRAM OBJECTIVES

Objectives for the 1992-93 C.A.C. program were as follows:

- Participating students in grades three through six are expected to demonstrate statistically significant improvement increases in spring-to-spring comparisons of citywide standardized reading tests scores.
- Students will show improvement on non-standardized forms of reading assessment.
- Assessment of a selected number of portfolios is expected to demonstrate improvement in particpating students' writing ability.

PROGRAM EVALUATION

The evaluation of the program conducted by the Office of Research, Evaluation, and Assessment (OREA) focused on program implementation as well as student performance on reading test and writing samples. To achieve these aims, evaluators:

- reviewed program documents and materials;
- interviewed program staff and classroom teachers at three sites to gather information about program organization and funding, the curriculum, and staff development activities;
- made classroom and site observations of instruction and teacher/student interaction;
- analyzed students' scores on standardized reading tests and mid-Instructional unit scores;
- analyzed students' portfolio writing samples; and
- developed and analyzed staff, teacher, and student questionnaires.

SCOPE OF THE REPORT

Chapter II summarizes evaluators' findings about the implementation and impact of the program. Chapter III presents student outcomes. OREA's conclusions and recommendations are presented in Chapter IV. Appendices A-D provide summaries of the data gathered in the various interviews and observations conducted by evaluators; Appendix E is a summary of participating students' questionnaires.

II. PROGRAM IMPLEMENTATION

SITE VISITS AND STAFFING

An OREA evaluation team conducted interviews and observations during visits to three program sites. The following description of program implementation is based on observations, staff interviews, and C.A.C. written materials.

Interviews with C.A.C. staff and classroom teachers revealed that five of the interviewed classroom teachers were new to the program, and three had been participating in C.A.C. between three and seven years. The C.A.C. staff members had an average of seven years of experience; two of them had more than ten years, and six of them had between three and six years of experience.

PROGRAM COMPONENTS

Planning and Review Session Component

The C.A.C. planning and review sessions were conducted with entire classes, approximately 25 to 30 students. For about 40 minutes each week, the class discussed their art projects and engaged in related literacy activities. These included discussing options for theme-based projects, developing these projects in groups, and reviewing the students' progress.

The Art Workshop Component

Classes participated in one 90-minute art workshop each week, each conducted by a professional artist. These sessions featured drawing, painting, making papier-mâché masks, book covers, quilt designs, puppetry, and ceramics. Art activities were coordinated with reading and writing instruction through

common themes. Some themes in the 1992-93 program year included Egypt, Africa, China, Holidays, The Community, Between the World and Me, Planets, Where the Wild Things Are, Totem Poles, and Creatures from the Rain Forest. The development of symbolic processes and self-expression were emphasized in ways that contributed to student motivation and self-esteem, and thus improved academic performance.

In school B*, for example, OREA observed an art workshop based on the theme "Egypt," which tied in with the social studies curriculum for the sixth grade. The C.A.C. workshop was conducted in a spacious, well-lighted studio filled with art work by the students. The artist, a Fullbright Scholar from Ghana, Africa, guided the students in making ceramic hieroglyphic vases, an activity which was coordinated with reading and writing assignments through the study of Egyptian hieroglyphs. First the reading teacher read a story titled Voyage of Osiris. Then the group--guided by questions--discussed the story in detail.

The pottery workshop focused on introducing students to the glazing process in ceramics. The transition from the reading component to the hands- on pottery section went smoothly. Hieroglyphs were interpreted as secret writing which told the rulers how to act in the community. The children were asked to develop their own hieroglyphs and place them on their vases. Some of the students incorporated these designs with English letters

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*Observed schools are identified by letter to correlate with questionnaires findings listed in the appendices.

to create a very interesting pattern on their vases. After pottery making, the reading teacher showed more books on ancient Egyptian culture, and finally had several writing assignments for the students--all based on the hieroglyph theme. For instance, children wrote about the values that they chose to represent on their vase. Throughout the lesson, the artist and the teacher continually gave positive reinforcement to the students.

In the same school, OREA also observed an art workshop for third graders, which featured making a sun quilt. The artist started by reading aloud a story titled <u>When the Sun Came to Visit</u>, then moved to examples of sun faces in several other books, some of them ethnographic and fine-arts oriented. While the students were working on their sketches, the artist put on a taped medley of sixties songs having to do with the sun that the reading teacher had compiled for this class. The children enjoyed the music a lot, and swayed in their seats as they drew. When the artist saw repetition, imitation, or an easy stereotype, she urged the student to go beyond it. Both the artist and the teacher were good at knowing when to intervene and when to let a child work it out for herself. As the children gained courage and creative momentum, they made a wonderful variety of vigorously original suns. In the last twenty minutes, the artist asked the students to write imaginary stories about a visit from the Sun. Although a few children were immediately productive, most required prompting to begin to write, which the artist and the teacher abundantly and amiably provided.

Storyroom/Small Group Communication Arts Session Component

Each week, the C.A.C. reading teachers conducted small-group reading sessions, with between five and seven students of similar ability pulled out from the classroom session. Ability groupings were an attempt to target instruction, and the small groups allowed for individualized attention. Reading materials were related to the C.A.C. arts workshops. The sessions featured reading aloud, creative writing, word games, and worksheets focusing on particular skills.

In school C in Manhattan, the Arts Carnival occupied a large classroom with children's drawings, prints, paintings and collages on the walls and books and art supplies on the shelves. In the observed lesson, the participating teacher worked with five third grade students, studying the concept of revision as well as practicing the revision process on previously written pieces. Each student chose a piece of writing for revision, with which he or she worked druring the whole class. The OREA observer felt that the students might have benefitted from more provocative or specific questions and explanation from the teacher in order to stimulate introspection or imagination.

In school B in Queens, OREA also observed a small-group reading/writing session, conducted by the reading teacher. The teacher worked with three third grade students, who began keeping portfolios last fall. The lesson, similar to that observed in the previous school, aimed at improving recent stories written by the students. Improvements included using appropriate sentence

stoppers, indentation of paragraphs, spelling of words, and "thinking up terrific titles." The students were responsive and interested, and worked easily together. The teacher's affection for the students and appreciation of them was obvious. During the lesson, the teacher verbally acknowledged the students' accomplishments on an ongoing basis--"That was a terrific story, Jasmine!" "I like all the detail and specifics you are giving me, Sherry Ann!" "Joseph, you just discovered something most children do not learn till sixth grade!"

Joseph read aloud a story he had written last time and then softly applauded himself. The reading teacher offered him the choice of revising that story, or another, or writing a new one. He leafed through his fat notebook full of first drafts with obvious pleasure, before he decided to begin a new story. In general, the students were proud of what they had written and possessive of it. At the end of the lesson, two students asked the teacher for lined C.A.C. paper, on which they could write another story at home. The reading teacher told OREA evaluators that the classroom teacher was enthusiastic about the improvement in her students' reading and writing.

In most observed classes, reading and writing were not viewed as disconnected from a child's life experience, but were made familiar through art and cultural projects. For example, in the lesson about Egyptian hieroglyphic vases, the children were asked to create their own hieroglyphs, in which they had to describe their own community values. Each C.A.C. project

involved vocabulary development, story telling, and story writing. All students also regularly recorded their daily activities in a logbook maintained in C.A.C. classrooms for that purpose.

Visits to Art Institutions

Students were exposed to original art objects and performances during many field trips with the C.A.C. staff. In 1992-92, students took field trips to The Brooklyn Academy of Music, Planetarium, The African Wing of the Brooklyn Museum, The Native American Museum, the Museum of City of New York, The Joyce Theater, The Museum of Natural History, and the Metropolitan Museum (see Appendix B-3). Such trips were frequently linked to the arts and reading/writing. For example, after having seen ancient Egyptian mummies in the Metropolitan Museum, students wrote about what it was like in their "after life." This in turn was part of the Egyptian theme which included the lesson on hieroglyphs. Students expressed their enthusiasm about these field trips in their questionnaires.

RESPONSES TO PROGRAM IMPLEMENTATION

Use of Themes and Relationship of C.A.C. to Class Curriculum

Projects undertaken by the students involved several learning strategies based on themes drawn from the classroom curriculum. For example, in a Queens school, the theme "African art" emerged from the social studies curriculum, within "Black Studies, Values and Traditions." The C.A.C. program

simultaneously developed a project about African cloth, fabric prints, and masks and made the topic of African art more tangible by having the students create similar objects as well as reading and writing about them. In this way, art was integrated with social studies and with the cultural roots of the students. In another school, the themes "Egypt" and "China" tied in with the social studies curriculum of sixth and third graders.
Skills used by the students included research, story reading and discussion, story telling, and mastery of various materials in the art project.

Student Benefits

Data collected in 1992-93 suggest that students benefitted from the program in a variety of ways. In particular, C.A.C. artists, reading, and classroom teachers thought that arts education affected students most in improving their self-confidence and self-esteem, in helping developing a personal point of view, and in improving students' artistic expertise (see Appendix C). As can be seen in the right-most column of the table presented in Appendix C, the overall ratings of the program's impact were very positive. No rating on the 5-point scale was less than 3.9, and the rating of the program's impact on students self-confidence and self-esteem reached the 4.9 level.

In school B in Queens, a classroom teacher expressed her opinion about how children benefit from the program through a personal example:

> M. was very behind in writing and reading. These [academic areas] have significantly improved since him being in C.A.C.

> He is able to respond by art [in a] much more sophisticated [way] than if he was told just to write something as a response. He can express himself at C.A.C. with art, where he feels special.

A teacher in school A also mentioned C.A.C's motivating influence on students:

> He got so caught up in the people of the rain forest that he began asking questions about everything related. Later [he] gave a report to the class regarding extra work he did on the people of the rainforest.

Teachers often expressed that they found low-achieving students with behaviorial problems perform well in C.A.C. classes. For example, one teacher in school B said that a child who often acts out always works well in C.A.C. classes, even though he is not one of the most artistic. In school A, another classroom teacher had a similar comment:

> Not a very outgoing student, but when in C.A.C., excited and enthusiastic about art. He showed a small increase in his reading score too. I am very pleased with the program.

The perception widely shared by teachers and artists is perhaps summarized in the following quotation:

> I see a big difference between children we have had for a few years and children who are new to the program, and I am sure that this positive difference is partly because they went through the Arts Carnival experience. These children develop a higher ability to take risks.

Students' Perceptions of the Program

In the three sample schools, participating students were asked to rate the program. As can be seen in the table presented in Appendix E-1, students gave the highest ratings to the following statements: "I feel good about my art work in the art program," "I learned how to do new things in the art class," and

"I would like to study with the artist again." Although students thought that their reading in class had improved--it was rated in the middle range--they assigned the lowest rating to the statement about more home reading activity.

Students also answered two open-ended questions about what they liked best in their reading and art classes. In the reading classes, the most mentioned activities were reading more and more good books, writing about books, being able to read a lot better, and doing art. In art classes, the favorite activities were drawing, painting, making papier-mâché masks, and working with clay. Five students also mentioned writing stories and making trips as the best things in art class.

Staff Development

Staff development took the form of orientation and training with C.A.C. program staff meeting as a whole, ongoing conferences on site between artist and reading teacher, and weekly conferences of artist, reading teacher, and classroom teacher. This year's C.A.C. staff focused on developing and piloting alternative assessment with students in the program.

Members of the C.A.C. staff met with OREA portfolio consultants to review pilot portfolios and then to attend a portfolio workshop. Participants discussed what might appropriately belong in C.A.C. portfolios, agreed upon a checklist of items for inclusion (see Table 4), and determined strategies for accomplishing them.

Both artists and reading teachers reported regular meetings with one another (see Appendix B-1 and B-2). Evaluators also asked artists and reading teachers about the most valuable aspect of the C.A.C. orientation and training sessions. The two tables in Appendix B present the results of this inquiry. The artists were more likely to mention conflict resolution and class management as most valuable; reading teachers valued portfolio assessment the most, which is not surprising, since the portfolio form of alternative assessment was new to the reading teachers, and they began an alternative assessment pilot in January 1993. A similar pattern emerged in artists and reading teachers' responses to the question of what aspects they would like to see incorporated into future arts-related staff development: teachers were more inclined to ask for help with the implementation of the portfolio assessment process, while artists asked for help with classroom management and sharing ideas with other school sites.

III. STUDENT OUTCOMES

ATTENDANCE

Table 2 shows that the majority of students participating in C.A.C. received between 60 to 90 hours of service. These numbers were based on Chapter 1 retrieval forms, which collect individualized data for C.A.C. students. Since attendance on the retrieval forms was estimated by the teachers, the numbers shown in the table are also estimates.

Table 2

Children's Art Carnival
Students' Attendance Distribution: 1992-1993

Number of Hours Spent in C.A.C. Classes	Number of Students 1992-93
10	3
20	3
30	4
40	7
50	5
60	39
70	37
80	98
90	50
100	4
210	47
Total	297

ACADEMIC ACHIEVEMENT IN READING

Program impact on students' reading achievement was examined by comparing their performance on the Degrees of Reading Power (D.R.P.) test after participating in the program (the "posttest" score), with their score on the previous year's test (the "pretest" score). Test scores were converted to normal curve equivalents (N.C.E.s),* and then these results were analyzed by grade.

Standardized Pre- and Post-Test Scores: 1992-93

Figure 1A presents pre- and post-test D.R.P. scores for third through sixth grade students who participated in CAC in 1992-93. The difference between their score in the spring of 1992 and their score in spring 1993 is the N.C.E. gain for the year, which is also shown in Figure 1B. Mean post-test N.C.E. scores were higher than mean pre-test N.C.E.s for fourth, fifth, and sixth graders. Third graders, on average, showed some decline in their N.C.E. reading scores.

The two figures show that the aggregated score for students in grades four, five, and six in 1992-93 was greater than their score the previous year--by 2.3, 10.27, and 1.8 N.C.E.s, respectively. This means that the program objective that students make statistically significant gains was met by these groups of

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*By converting the citywide reading scores to N.C.E.s, we can determine students' progress in relation to that of the national norm group. Students who show N.C.E. gains have improved their standing in relation to the norming group. Those who show no gain have remained in the same relative position even though they may have improved their absolute reading ability.

students. However, students in third grade showed an average decline of -3.9 N.C.E.'s.** If we look at test results across school sites (regardless of grade levels), there is only one school where students did not make gains in N.C.E.s.

Mid-Instructional Unit Gains: 1992-93

Figure 2A uses students' mean D.R.P. mid-instructional unit scores to determine students' pre-test and post-test reading ability. The D.R.P. Mid-Instructional Unit score can be used not only to measure a student's actual reading level but also to determine the readability level of a book or magazine. The lines on the figure mark the general readability level of texts in grades 3 through 6. The height of the bars provides a measure of the level of materials students can read, and a comparison of the reading level of the texts students read at the beginning and end of the year reveals the student growth in reading ability during the academic year.

The students are grouped by their 1992-93 grade-level. The black bar shows their average pretest score (spring 1992 D.R.P.) and the grey-striped bar shows their average posttest score (spring 1993).

Figure 2A shows that students in all grades were reading at higher levels at the end of the year on the spring 1993 posttest than they were on the pretest. Figure 2B shows that growth in

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**It was pointed out to OREA observers, that in Queens the third grade teacher was absent from November to April, and was able to return to teach only on a part-time base. The teacher's absence might have had a significant effect on the performance of third graders in her class.

reading level was greatest in grade 5 (11.6 mid-instructional units).

FIGURE 1A

MEAN NCE'S ON THE D.R.P. TEST

BY GRADE, C.A.C. 1992–1993

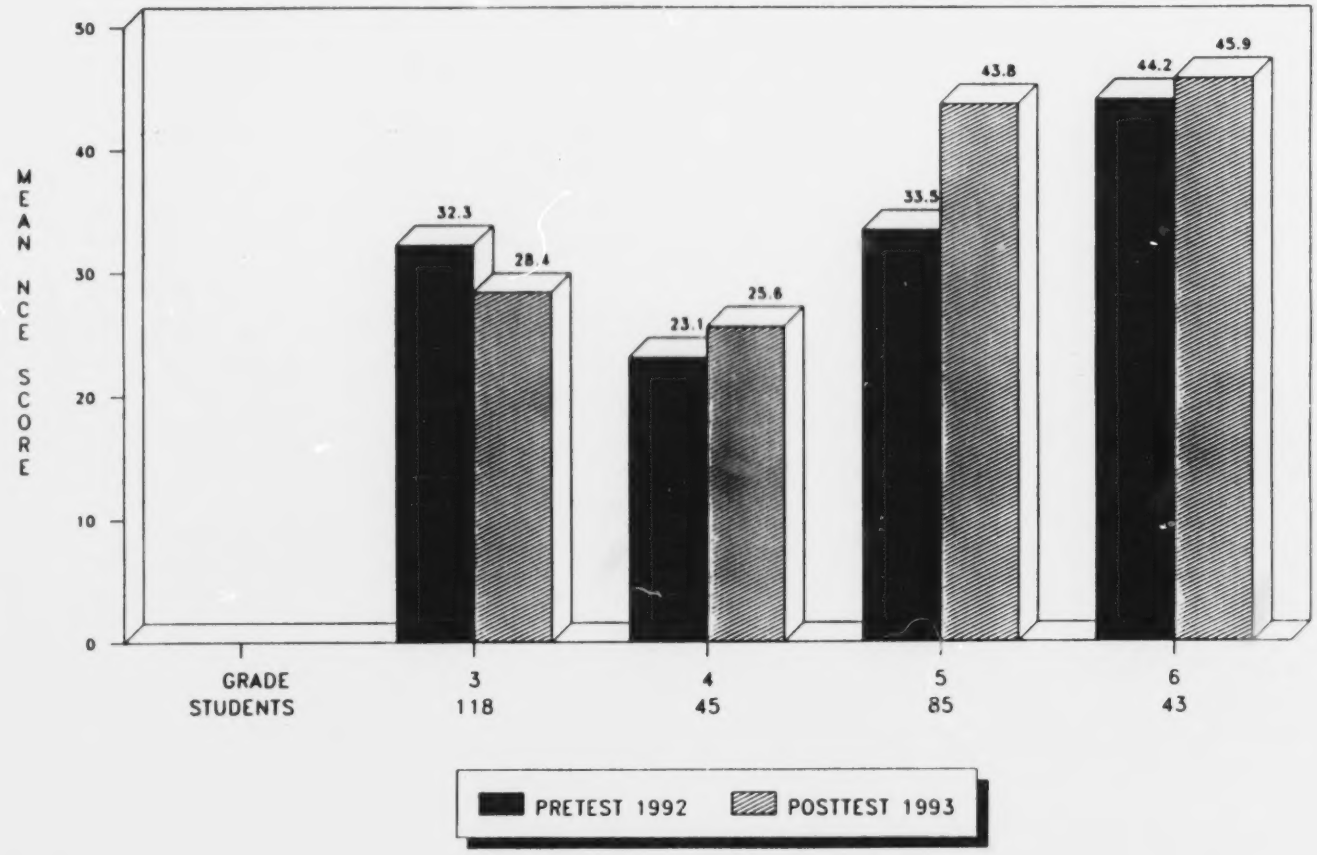

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FIGURE 1B

MEAN NCE DIFFERENCES ON THE D.R.P. TEST

BY GRADE, C.A.C. 1992–1993

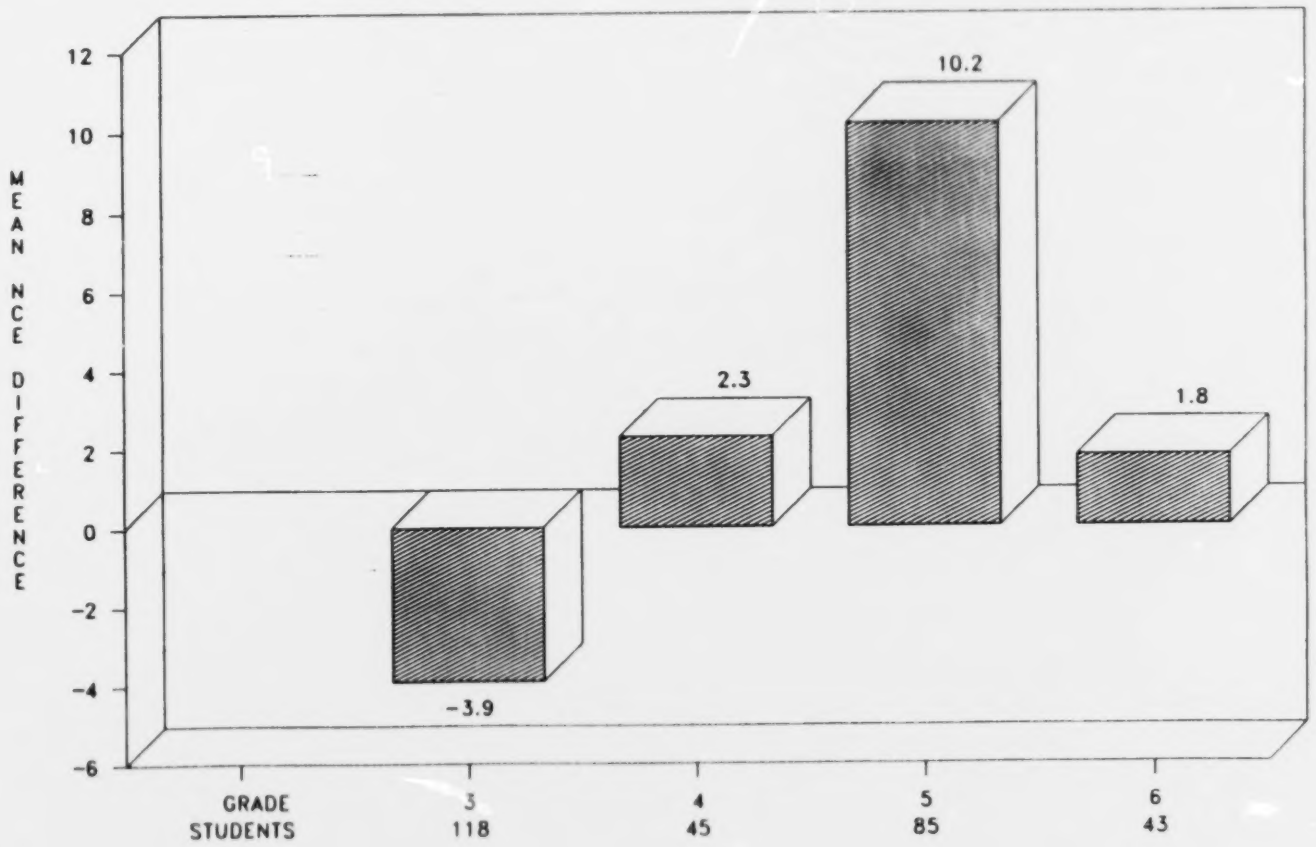


FIGURE 2A

MEAN MID-INSTRUCTIONAL UNITS
BY GRADE, C.A.C. 1992-1993

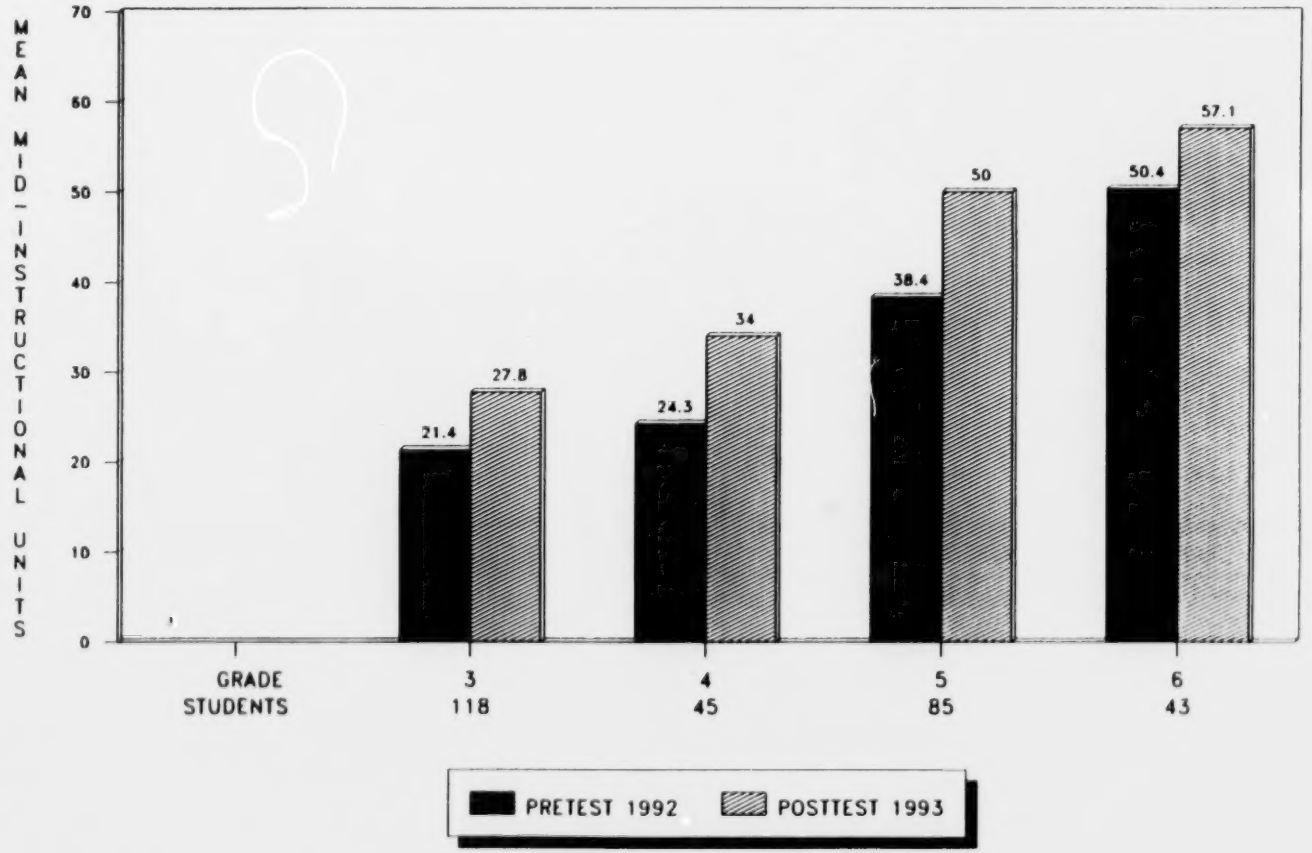
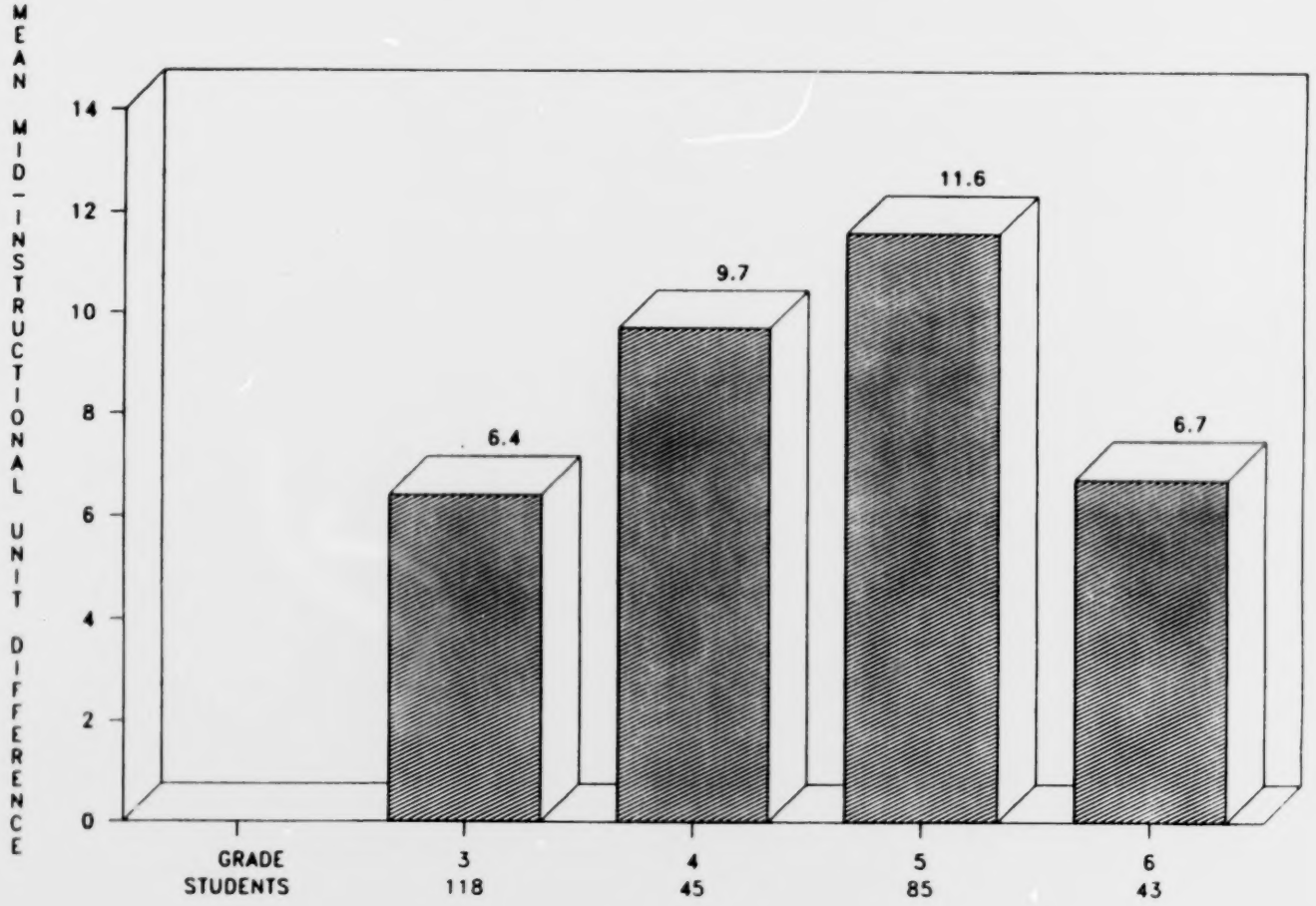


FIGURE 2B

MEAN MID-INSTRUCTIONAL UNIT DIFFERENCES

BY GRADE, C.A.C. 1992-1993



Other Desired Outcomes: Portfolio Assessment

Final portfolios from C.A.C. were measured against the checklist developed by the staff to serve as standard for portfolio development. As can be seen in Table 3, the portfolios from School B were much richer in material and substantively more informative than those from School A and C. In addition, the C.A.C. reading teacher at School B had created a Reading Teacher's Writing Checklist that tracked over time a student's mastery of writing skills, for inclusion in both of her students' portfolios.* Along with the portfolios came a brief written account by the C.A.C. teacher at School B of the positive effects of the portfolio project on herself, as well as her students.

OREA's expert on portfolio assessment called them "good first tries." The C.A.C. teacher at School A added audio tapes he had made of his three students' reading, early in 1993 and then later, to their portfolios. The C.A.C. teacher at School C elicited comments from parents and attached them to each of the three portfolios from her class. These additions, like that of Reading Teacher's Writing Checklist, have been noted on Table 3. The most important aspect still missing from almost all the portfolios of School A and C was the reflective element; that is, one or more compositions in which the student reflects on

* During the 1992-93 school year, so many children left the third grade class at School B from which C.A.C. drew its students that even though the C.A.C. reading teacher began by keeping portfolios for a group of six children, only two of them stayed for the entire year.

Table 3

Checklist for CAC Portfolios 1992-1993

Teacher	A	A	A	B	B	C	C	C
School	C	C	C	B	B	A	A	A
Grade	3	3	3	3	3	5	5	5
Miscue Analyses Beg.	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Mid.	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
End.	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No
Reading Sample	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No
Artists' Comments	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Classroom Teacher's Comments	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Reading Teacher's Comments	Yes	Yes	Yes	No	No	Yes	Yes	Yes
Book List	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Interest Inventory/Attitudinal Survey	No	No	No	Yes	Yes	No	No	No
and/or Conference Notes	No	No	No	Yes	Yes	No	No	No
Tests and Test-like Data	No	No	No	Yes	Yes	No	No	No
Reading Teacher's Writing Checklist	No	No	No	Yes	Yes	No	No	No
Student's Writing Samples:								
Multiple Drafts	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes
Student's Editing Checklist	Yes	Yes	No	Yes	Yes	No	No	No
Student's Reflective Piece(s)	No	Yes	No	Yes	Yes	No	No	No
Examples of Student Artwork:								
Xeroxes	Yes	Yes	Yes	Yes	Yes	No	No	No
Photographs	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Originals	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes
Parents' Comments	Yes	Yes	Yes	No	No	No	No	No
Other				Reflective piece on effect of portfolio process on teacher and students		Audio Tape of reading	Audio Tape of reading	Audio Tape of reading

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his/her writing process and progress and thereby demonstrates higher-order thinking skills.

IV. CONCLUSIONS AND RECOMMENDATIONS

CONCLUSIONS

The findings of OREA evaluators indicate that during 1992-93, the C.A.C. Creative Reading program continued to be an effective program to motivate Chapter 1-eligible students to read and write and to facilitate their abilities to express themselves by involving them in creative arts activities. Artists, reading teachers, and classroom teachers reported that they thought that by participating in the program, students improved their self-confidence and self-esteem, as well as increased their ability to develop a personal point of view. Analyses of student achievement data show that:

- according to D.R.P. reading tests, students in grades four, five and six made significant gains in reading skills and met the program's criteria for success;
- Mid-Instructional Unit Gains showed that participating students in all grades increased their reading level proficiency, surpassing the program criteria for success; and
- portfolio assessment results of a sample of students showed that the students improved their writing skills.

RECOMMENDATIONS

Based on the findings of this evaluation, OREA recommends that program administrators:

- enhance integration of C.A.C. activities into that of the regular classroom curriculum, which would reinforce the skills gained through C.A.C. when students return to their regular classes;
- continue field trips, which serve as strong stimuli for students to connect with the arts as well as with the larger community they live in;

- provide additional training and opportunities to share experiences for reading teachers, in order to help them with the implementation of the portfolio assessment. Specifically, it is recommended that the three C.A.C. reading teachers meet together at the beginning, middle and end of the school year for the purpose of planning the 1993-1994 portfolios and monitoring their progress. Their innovations from 1993-the writing checklist-the before-and-after audio tapes, and comments from parents-should be added, if possible, to the list of items going into next year's portfolio. If a child's original artwork must be folded or otherwise damaged in order to be fit into a portfolio, a photograph or a photocopy of it is preferable.

APPENDIX A

1992-93 LETTERS OF AGREEMENT
C.A.C. TEACHERS AND CLASSROOM TEACHERS

THE CHILDREN'S ART CARNIVAL
CHAPTER I READING & WRITING PROGRAM

TEAM OF ARTIST AND READING TEACHER AS COLLABORATORS WITH PARTICIPATING CLASSROOM TEACHERS
AGREEMENT BY READING AND ART TEACHERS

The artist and reading teacher will collaborate with the classroom teacher as a team to determine which aspects of the curriculum best lend themselves to theme-based activities . The team will be available for planning meetings monthly and at the beginning of each new theme-based project, and for an evaluation meeting at the end of each project.

In the Plan & Review the artist-teacher, in collaboration with the reading and classroom teachers, will:

1. Conduct the visual presentation and the discussion to encourage students to think and plan their own work based on the selected themes;
2. The reading and artist teachers in cooperation with the classroom teacher will assist with identifying resource materials for student research in the chosen theme.

In the Art Activity the artist teacher, in collaboration with other team members will:

1. Have the necessary demonstration materials, art vocabulary,and art supplies ready for the class before the beginning of the Plan & Review;
2. Lead the class in demonstration, discussion, and step-by-step procedures related to the art activity developed on the selected theme;
3. The artist-teacher will collaborate with the reading and classroom teachers in the planning of project-related trips;
4. The reading and artist teachers will assist with class management.

For the Classroom - The Carnival's team members will cooperate with the classroom teachers in planning theme-based activities that can be easily integrated into the classroom curriculum.

For the Story Room - The reading teacher will plan and provide small group and individual tutorial interventions for all participating students and will instruct the artist teacher in the provision of small group and individual tutorial interventions for students as indicated in the proposal design schedule of activities.

I understand that the above conditions have been designed for optimum use of this program for the students and I agree to fulfill these requirements as a member of the team.

Artist-Teacher Date

Reading Teacher Date

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The Children's Art Carnival (CAC) Chapter I Reading & Writing Program

AGREEMENT ON THE RESPONSIBILITIES OF THE CLASSROOM TEACHER
AS COLLABORATOR AND ACTIVE MEMBER OF
THE CHILDREN'S ART CARNIVAL PROGRAM

We look forward to working with you and your class in CAC's Chapter I Reading & Writing Program. In order to ensure that your class receive the optimum CAC experience, it is critical that each classroom teacher participate as a member of the program's overall team. Therefore it is important that the classroom teacher:

1. Collaborate with the artist-teacher at the beginning of each new project and at the end of the project to determine the best ways to integrate the program with the classroom curriculum. Ideas for themes, plans for trips, and techniques for working with individual children will be planned. This might be accomplished during an agreed-upon lunch or prep period. At the end of the program, there will be a meeting to evaluate material, activities, and techniques.

2. Administer a Diagnostic Prescriptive Reading Teat to your class before they begin the CAC Program; this will identify those skills that our Reading Teacher will focus on with each child. the test will be scored by the CAC staff and the results will be shared with the classroom teacher.

3. Ensure that your class is on time for all activities in the art workshop. If for any reason such as a trip, special assembly, etc., your scheduled session must be cancelled, please inform the artist-teacher as soon as possible.

4. Act as integral member of the program team by always being present for the entire scheduled art activity period. Based on the collaborative planning sessions, your specific role in each session will be determined prior to each activity session. In addition, ideas for integrating art activities with the classroom curriculum will be developed.

In the Plan & Review you might be asked to:
1. Assist with an aspect of class activity management;
2. Write vocabulary and key discussion items on the board to be included in student logs. Write in your log while the students are writing in theirs, to the extent possible.

In the Art Activity you might be asked to:
1. Help make sure all students' work is labeled;
2. Note what students are saying about their work for carry-over into the classroom;
3. Take advantage of every opportunity to encourage students by aiding them in their efforts as well as experiencing the same activities that they are experiencing.

In the Classroom you will be asked to:
1. Integrate aspects of the chosen project theme into your regular curriculum based on planning, as appropriate;
2. Re-inforce vocabulary initiated in Plan & Review and the Art Activity, as appropriate;
3. Assist with identifying resource material for student research on chosen themes.

In the Story Room students must be allowed to leave your classroom in small groups for their story-room 40-minute periods once a week. It is important that they not be delayed since this is a critical aspect of the program.

I UNDERSTAND THAT THE ABOVE REQUIREMENTS HAVE BEEN DESIGNED FOR OPTIMUM USE OF THIS PROGRAM FOR MY STUDENTS AND I AGREE TO COMPLY WITH THESE REQUESTS.

_____ _____

(signed) Classroom Teacher Date

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APPENDIX B

C.A.C. Staff Survey Results
1992-93

APPENDIX B-1
Children's Art Carnival
Reading Teacher Questionnaire
1992-93
N=3

SITES	Is there coordination between classroom teachers, reading teachers, and artists?	Are C.A.C activities being integrated into the regular curriculum?	Which aspects are most valuable in program orientation/training?	Which aspects are least valuable in program orientation/training?	What other aspects would you like to see incorporated into future arts-related staff development?
A	• Yes. Meet regularly when changing the theme • Ongoing	• Yes	• Getting to know the staff • Portfolio Assessment	• None	• Help with the implementation of portfolio assessment process
B	• Regular meetings, conferences with classroom teachers • Collaborate on themes	• The regular classroom curriculum is integrated into C.A.C's program.	• Diffusing fear and anxiety • Help with the implementation of portfolio assessment process	• Miscue analysis workshop*	• Outside ideas, problems
C	• Yes. Some formal and informal discussions about the themes • Once a week	• Yes • Use of thematic ideas	• Help with the implementation of portfolio assessment process • Integrating reading with arts • Revisions of writing	• None	• All aspects

* Miscue analysis is a holistic procedure for identifying each student's individual reading strength and weakness using regular texts, and works of literature

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APPENDIX B-2
Children's Art Carnival
Artist Questionnaire
1992-93
N=5

Site	Is there coordination between classroom teachers, reading teachers, and artists?	Are C.A.C activities being integrated into the regular curriculum?	Which aspects are most valuable in program orientation/ training?	Which aspects are least valuable in program orientation/training?	Which aspects will be incorporated into future arts-related staff development?
A	• Yes • Once a week • Thematic discussions between reading teachers, classroom teachers, and artists	• Yes, some teachers bring back art activities into classroom	• Conflict resolution	• Portfolio Assessment • N.A.	• More classroom management & conflict resolution
B	• Theme coordination	• The regular curriculum is integrated into C.A.C. activities	• Understanding the concept of integration of reading and art in relation to classroom teacher	• no response	• no response
C	• Thematic coordination	• Yes, classroom teachers are inspired by C.A.C. artworks, for example, making book covers for district display	• Conflict resolution • Meeting other teachers from other sites • Discuss problems and practices	• none	• More sharing of ideas from the other sites

APPENDIX B-3
Children's Art Carnival
Classroom Teacher Questionnaire
1992-93
N=4

Site	School support for art program	Performances, museums visited through C.A.C.	Availability of training in the arts for teachers (not including C.A.C. training)
A	• Teacher 1: Arrange visits by all classes for displays • Teacher 2: Provide space, gives supplies • Teacher 3: very little • Teacher 4: none • Matching funds	• Community Tour • Police Department • Harlem Recycling Center • Planetarium: Play about Planets • Native American Indian Museum: Compare lifestyles with today • Museum of Natural History, Bronx Zoo • Metropolitan Museum: Egyptian Galleries and European Masters, M.Rockefeller Wing	Provided by: • Teacher 1: district • Teacher 2: none • Teacher 3: none • Teacher 4: none
B	• Matching funds to supplement Chapter 1 Budget for artist teachers fees	• Fire Department • Brooklyn Museum: African Wing • 4 trips to the Metropolitan Museum	Provided by: • none
C	• Provide space • Matching funds	• 3 trips to the Metropolitan Museum • Art Exhibitions at Teachers College • Museum of City of New York • Joyce Theater: play about Japanese and Spanish art and dance • Museum of Natural History: African Cultures Exhibit • Multicultural Art Festival	Provided by: • School

APPENDIX C

Ratings of Ways in Which Art Education Affects Student Performance 1992-93

APPENDIX C
Children's Art Carnival
Sites A, B, and C
1992-93
Indication of ways arts education affects student performance
Ratings according to staff experiences and observation*

Academic and Artistic Areas	A	B	C	Overall
	N=7	N=3	N=6	Rating
a. Developing students' artistic expertise	4.3	4.7	4.5	4.5
b. Improving students' reading	4	4.7	4.2	4.3
c. Improving students' overall academic performance	3.5	4.7	4.5	4.2
d. Developing students' higher thinking' skills	4.1	4.3	4.5	4.3
e. Analyzing and interpreting	3.7	4.3	3.8	3.9
f. Developing students' aesthetic appreciation	3.9	4.7	4.1	4.2
h. Other	—	—	—	-
Personal and Social Growth				Overall Rating
a. Developing self-discipline	3.7	4.7	3.8	4
b. Developing self-confidence and self-esteem	4.6	5	5	4.9
c. Increasing students' ability to cooperate with others	4.1	4.7	4.2	4.3
d. Increasing students' ability to express themselves verbally	4	5	4	4.3
e. Developing leadership skills	3.9	4.7	3	3.9
f. Developing a personal point of view	4.6	4.7	4.7	4.7
g. Developing higher standards for themselves	4	4.3	4.5	4.3
h. Other	—	—	—	-

* Rating by classroom teachers, reading teachers, and artists : 1 = low, 3 = medium high, 5 = high

- The respondents assigned most importance to developing self-confidence and self-esteem (mean = 4.9), developing a personal point of view (mean = 4.7), and to developing students' artistic expertise (mean = 4.5).
- The next highest ratings (mean = 4.3) were given to: improving students' reading, developing students "higher thinking" skills, increasing students' ability to cooperate with others, increasing their ability to express themselves verbally, and developing higher standards for themselves.
- The lowest ratings were assigned to developing leadership skills and analyzing and interpreting (both means = 3.9).

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APPENDIX D

Staff Ratings of Importance of Arts Education
1992-93

APPENDIX D

Childrens Art Carnival
Indication of importance artists assign to the following arts education positions
1992-93
Ratings by artists*

Arts education positions	Classroom teachers are able to teach art by themselves, unassisted	Classroom teachers can teach art, after receiving appropriate training by art specialists	Only art specialists should teach art
Site A: 2 artists	2, 3	1, 4	5, 5
Site B: 1 artist	1	2	2
Site C: 2 artists	4, 2	4, 4	2, 3
Average across sites	2.4	3	3.4

* Ratings: 1= strongly disagree; 3= neither agree or disagree; 5= strongly agree

- Artists most strongly agreed with the statement that only art specialists should teach art (mean=3.4).
- They most strongly disagreed with the statement that classroom teachers are able to teach art by themselves (mean = 2.4).

54

55

APPENDIX E

C.A.C. Student Survey Results
1992-93

APPENDIX E-1

Children's Art Carnival
Student Questionnaire
1992-93
Ratings according to students in C.A.C. classes*

Statements	Sites			Overall Rating
	A	B	C	
	N=22	N=59	N=66	
a. I always look forward to going to this program	3.8	3.4	3.9	3.7
b. I think this program makes me smarter	3.7	3.4	3.8	3.6
c. I learn how to do new things in the reading class	3.9	3.3	3.9	3.7
d. I have learned to read much better	3.7	3.4	3.7	3.6
e. I am reading much more at home now than I used to	3.5	3.2	3.6	3.4
f. I would like to study again with the reading teacher	4	3.3	3.8	3.7
g. I have a lot of fun in the reading class	3.9	3.5	3.7	3.7
h. I feel good about my work in the art program	3.8	3.8	3.9	3.8
i. I learned a new interest in the art class	3.7	3.5	3.9	3.7
j. I learned how to do new things in the art class	3.8	3.7	3.8	3.8
k. I would like to study with the artist again	3.9	3.4	4	3.8
l. I have a lot of fun in the art class	3.9	3.5	3.8	3.7

* Rating by students: 1=disagree a lot 2=disagree 3=agree 4=agree a lot

- The students agreed most with statements h "I feel good about my art work in the art program," j "I learned how to do new things in the art class," and k "I would like to study with the artist again (mean=3.8).
- The lowest rating was assigned to statement e "I am reading much more ats home now than I used to" (mean=3.4)

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APPENDIX E-2
Children's Art Carnival
Student Questionnaire
Sites A, B, and C
1992-93
N = 135

The Best Thing about my reading class is:	The Best Thing About My Art Class is:
31% - Reading	29% - Making art
18% - You get to read more and more good books	28% - Drawing
14% - We have lots of fun	14% - Making papier-mache masks
8% - Writing	13% - Painting
7% - I can read a lot better	11% - Having fun
7% - Doing art and painting pictures	11% - Working with clay
5% - The reading teacher	6% - Art teacher
3% - Playing games	6% - Learn about new things
2% - When the teacher reads us cartoon stories	4% - Learn about art
2% - Picking out books	4% - Writing stories
2% - Learning new words	4% - Making trips
1% - We get to ask questions	2% - Taking pictures
1% - Reading out loud	2% - Making puppets
1% - We can make up stories and read stories	1% - Playing games
1% - Signing out books and bringing them home	1% - I can do a lot of things now
1% - When I get home I read a lot	
1% - Acting out stories	